

# Ola, Ole

This piece uses 2 ideas: a 2 note phrase starting on the beat and a 2 note phrase ending on the beat. The notes can change but all the interest in the song comes from the two phrases trading rhythmic energy. Simple! (Actually it can be quite hard - and as a leader it is useful sometimes to not be able to get something through hearing it, and have to find a way to work it out another way)

Jilly Jarman

This score uses traditional notation but has just one note value visible to make it easier to read.

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Voice

o - la o - la

Voice

o - le

Voice

o - le o - le

Voice

o - la o - la

Here is what it would normally look like. It is still possible to read it without knowing note values because of the numbers on top and the fact that it is laid out like a grid.

5 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Voice

o - la o - la

Voice

o - le

Voice

o - le o - le

Voice

o - la o - la

Even though this is written out with a 4 pulse, the feel is of 2 to the bar. This is common as it makes it easier to read than writing out quavers. This way every syllable is on a beat and can be accounted for.